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designers become sterile here as they do at present in ten years." Mrs. D. B. Deane, of the Art Department of the Alliance Employment Bureau, called attention to the difficulty it was to find adequately trained workers to fill the positions offered, and Dr. James Parton Haney pointed out the folly of giving education in the public schools which literally at the present time led nowhere. George de Forest Brush told how important a place in art education the object of beauty plays, and Mr. J. Monroe Hewlett spoke of the necessity of relating the fine and applied arts in the early stages of production as well as in eventual result. The possibility of establishing classes on the Beaux Art atelier system is under consideration.

ART IN MILWAUKEE

About twenty years ago there was in Milwaukee a colony of German artists, employed in painting panoramas, which traveled around the country from city to city. These artists formed an art society which, when the panorama work was ended, faded away. Several attempts were made to form a new society, but without success until 1900, when the few members of the old panorama colony who remained joined with the younger generation of painters recently returned from studying abroad and organized the Society of Milwaukee Artists. Regular periodical exhibitions were held at the Public Library until the room assigned for this purpose was required for library use and then for lack of another public gallery the artists individually resorted to the art dealers' rooms. The same lack of proper exhibition galleries prevented the housing of excellent collections which frequently passed through Milwaukee en route to smaller cities. Finally two years ago steps were taken toward the reorganization of the Society on broader lines, and then, under the presidency of Mr. Charles Allis, the Milwaukee Art Society was formed. It was then proposed to secure \$100,000 for an art building, but this proved rather a damper than an impetus to effort. Last February with the election of new officers new spirit entered

and within a few weeks the membership was raised from 75 to 150 and in another month to nearly 300. About this time a building of substantial stone construction, 40x80 feet in dimensions, standing on a lot 150 feet long in close proximity to the Layton Art Gallery, was offered the Society for a very low price. Upon investigation the building was found unusually well adapted for the present needs of the Society, and at the price, \$30,000, was deemed a good investment. An option was secured and the owners agreed to reduce the price another \$5,000 as a subscription. A committee set about to solicit subscriptions and the result was so successful that by the first of May the full amount was practically assured. The sale is to be consummated on May 21st, and already plans and estimates have been secured for requisite changes. There will be an exhibition and lecture room, 40x40 feet, with skylight and a smaller room, 20x25 feet, with side light for the exhibition of water colors, etchings and drawings, work in handicrafts, etc., and a small reception hall. The Society, which now has about 450 members, has during the past winter secured three exhibitions through the American Federation of Arts as well as a lecture, which have helped to arouse interest and emphasize the need of better exhibition facilities.

A NOVEL CITY IMPROVEMENT CAMPAIGN

The City Beautiful League of Knoxville, Tennessee, has hit upon a new method of arousing interest. On April 17th, through an arrangement with the publishers, it took over the entire issue of the *Knoxville Sentinel* and got out an eighty-eight-page paper devoted to Civic Improvement. The whole work of securing or furnishing "copy," editing, and managing was conducted by the League, which is a civic association of women. And a very interesting and attractive paper it was! The motto on the pictorial first page was: "Right Living, Clean Thinking, Good Citizenship: All for Knoxville," and within, among general news items and articles, were found accounts of the work of the

League and of its plans for the improvement of Knoxville. The need of a city plan, the improvement of parks, the abatement of the smoke nuisance, the establishment of an Art Gallery, school gardens, the utility of beauty in every-day life, were all called to attention, and what the women in other cities of the South are doing toward civic improvement was told in the way of emulation. An automobile parade was organized to distribute the papers to sellers in the several districts of the city. In other words, the enterprise was given the widest publicity, and instead of being an arduous undertaking, was turned into a great frolic underneath which was serious intent. Certainly there can be no one in Knoxville to-day who has not heard of the city's opportunities for betterment and learned the real meaning of civic beauty.

**HARTFORD'S
BUDGET
EXHIBIT** A successful Budget Exhibit was held in Hartford some weeks ago, the object of which was to show the citizens how the city was run and how the money secured through taxes was expended. The various departments of the city government responded with enthusiasm to an invitation to participate in the exhibition, and many not only arranged their exhibits with the utmost care, but kept employees daily in attendance to explain to visitors what the different parts of their display meant. The attendance and interest demonstrated far exceeded the expectation of the organizers. The exhibit opened on the evening of March 14th with a private view, to which the Governor of Connecticut, the Mayor of Hartford, members of the Common Council, city officials and members of the Municipal Art Society and Civic Club were invited. It closed on March 28th with a record of attendance of over fifteen thousand. The Exhibit was organized jointly by the Municipal Art Society and the Civic Club and the expense was met by an appropriation from the treasuries of the two societies. The chief items of expense were rent of hall, construction of alcoves and wages of an attendant, the expense of preparing the exhibits being borne by

the exhibitors. The Civic Club's exhibit brought to notice the unsuitability of ash barrels as street ornaments, and the waste of fuel in soot-begriming smoke. That of the Municipal Art Society laid emphasis on good street signs and showed models of the Bulfinch State House of early days and the present City Hall. The Health Department, the Public Schools, the Juvenile Court, Public Library and other departments made excellent showings. Such an exhibit is well within the scope of every city and its educational value is almost incalculable. It makes for intelligent citizenship, rouses interest and pride in one's municipality, and creates better feeling on the part of the taxpayers.

**LOCAL ART AT
THE BOSTON
ART MUSEUM**

"One of the things that Boston has chiefly lacked," says Mr. Philip L. Hale in an introduction to a special catalogue recently published by the Boston Museum of Fine Arts, "has been a yearly exhibition of pictures." The Copley Society and the Art Club have held exhibitions from time to time, but there has been nothing fixed nor regular. During April an exhibition of painting by Boston artists was held at the Boston Museum of Fine Arts. According again to Mr. Hale, this exhibition, while having its limitations, contained "a great deal of excellent work." What was "most significant and stimulating about the show was the emerging of various quite submerged artists from the slough of public indifference," and the fact that "in the exhibition was found the work of men and women just out of the schools, or indeed in some instances still working in the schools," which came up to the accepted standard. It was one of these men, if we mistake not, who has lately received an honorable mention at Pittsburgh. There were among the exhibitors Walter Gilman Page, William M. Paxton, Charles H. Woodbury, Ernest L. Major, Philip L. Hale, Louis Kronberg, Adelaide Cole Chase, Alice Ruggles, Walter L. Dean, Frank W. Benson, Frederick P. Vinton, Albert Felix Schmitt and Giovanni Battista Troccoli.